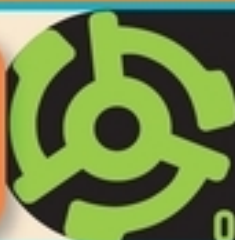


SELECTIONS FROM

100



GREATEST
SONGS
of ROCK & ROLL

1
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What makes a song great? Is it the melody, the lyrics?

Can a song's greatness be measured by its cultural impact or its influence on other musicians? Or can we just say a song is great because it makes us want to dance? Or, just because...

Choosing the 100 greatest songs was an overwhelming proposition so VH1 sent ballots to over 700 musicians, songwriters, disc jockeys and radio programmers and asked them to vote on the 100 greatest songs of rock and roll. The votes were calculated and the songs were ranked, producing the following list. While it's possible to debate the placement of some of these songs (too high or too low is an argument for you to enjoy), it's difficult to deny that each is an achievement on some level and deserving of the accolade "a great song," as these are truly great songs.

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Jump
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RANK	SONG	ARTIST	YEAR
1.	(I Can't Get No) Satisfaction*	<i>The Rolling Stones</i>	1965
2.	Respect	<i>Aretha Franklin</i>	1967
3.	Stairway to Heaven*	<i>Led Zeppelin</i>	1971
4.	Like a Rolling Stone	<i>Bob Dylan</i>	1965
5.	Born to Run	<i>Bruce Springsteen</i>	1975
6.	Hotel California	<i>Eagles</i>	1977
7.	Light My Fire	<i>The Doors</i>	1967
8.	Good Vibrations	<i>The Beach Boys</i>	1966
9.	Hey Jude	<i>The Beatles</i>	1968
10.	Imagine	<i>John Lennon with The Plastic Ono Band</i>	1971
11.	Louie, Louie	<i>The Kingsmen</i>	1963
12.	Yesterday	<i>The Beatles</i>	1965
13.	My Generation	<i>The Who</i>	1966
14.	What's Going On	<i>Marvin Gaye</i>	1971
15.	Johnny B. Goode	<i>Chuck Berry</i>	1958
16.	Layla	<i>Derek and The Dominos</i>	1971
17.	Won't Get Fooled Again*	<i>The Who</i>	1971
18.	Jailhouse Rock	<i>Elvis Presley</i>	1957
19.	American Pie	<i>Don McLean</i>	1972
20.	A Day in the Life	<i>The Beatles</i>	1967
21.	I Got You (I Feel Good)	<i>James Brown</i>	1965
22.	Superstition	<i>Stevie Wonder</i>	1972
23.	I Want to Hold Your Hand	<i>The Beatles</i>	1964
24.	Brown Sugar*	<i>The Rolling Stones</i>	1971
25.	Purple Haze	<i>The Jimi Hendrix Experience</i>	1967
26.	Sympathy for the Devil*	<i>The Rolling Stones</i>	1968
27.	Bohemian Rhapsody	<i>Queen</i>	1976
28.	You Really Got Me	<i>The Kinks</i>	1964
29.	Oh, Pretty Woman	<i>Roy Orbison</i>	1964
30.	Bridge Over Troubled Water	<i>Simon & Garfunkel</i>	1970
31.	Hound Dog	<i>Elvis Presley</i>	1956
32.	Let It Be	<i>The Beatles</i>	1970
33.	(Sittin' On) The Dock of the Bay	<i>Otis Redding</i>	1968
34.	All Along the Watchtower	<i>The Jimi Hendrix Experience</i>	1968
35.	Walk This Way	<i>Aerosmith</i>	1977
36.	My Girl	<i>The Temptations</i>	1965
37.	Rock Around the Clock	<i>Bill Haley and His Comets</i>	1955
38.	I Heard It Through the Grapevine	<i>Marvin Gaye</i>	1968
39.	Proud Mary	<i>Creedence Clearwater Revival</i>	1969
40.	Born to Be Wild	<i>Steppenwolf</i>	1968
41.	Smells Like Teen Spirit	<i>Nirvana</i>	1992
42.	Every Breath You Take	<i>The Police</i>	1983
43.	What'd I Say	<i>Ray Charles</i>	1959
44.	Free Bird	<i>Lynyrd Skynyrd</i>	1975
45.	That'll Be the Day	<i>The Crickets</i>	1957
46.	Whole Lotta Love*	<i>Led Zeppelin</i>	1969
47.	Dream On	<i>Aerosmith</i>	1973
48.	California Dreamin'	<i>The Mamas & The Papas</i>	1966
49.	Brown Eyed Girl	<i>Van Morrison</i>	1967
50.	Wild Thing	<i>The Troggs</i>	1966

RANK	SONG	ARTIST	YEAR
51.	Suite: Judy Blue Eyes	Crosby, Stills & Nash	1969
52.	Beat It	Michael Jackson	1983
53.	Great Balls of Fire	Jerry Lee Lewis	1958
54.	Stayin' Alive	Bee Gees	1978
55.	For What It's Worth	The Buffalo Springfield	1967
56.	Blowin' in the Wind	Bob Dylan	1963
57.	Twist and Shout	The Beatles	1964
58.	Piano Man	Billy Joel	1974
59.	She Loves You	The Beatles	1964
60.	Space Oddity	David Bowie	1973
61.	Strawberry Fields Forever	The Beatles	1967
62.	Kashmir*	Led Zeppelin	1975
63.	Crazy	Patsy Cline	1961
64.	London Calling	The Clash	1979
65.	Jumpin' Jack Flash*	The Rolling Stones	1968
66.	Rock and Roll*	Led Zeppelin	1972
67.	Let's Stay Together	Al Green	1972
68.	All Shook Up	Elvis Presley	1957
69.	Maggie May	Rod Stewart	1971
70.	Your Song	Elton John	1971
71.	Heartbreak Hotel	Elvis Presley	1956
72.	God Only Knows	The Beach Boys	1966
73.	The Twist	Chubby Checker	1960
74.	Good Golly Miss Molly	Little Richard	1958
75.	Sunshine of Your Love	Cream	1968
76.	California Girls	The Beach Boys	1965
77.	Summertime Blues	Eddie Cochran	1958
78.	Blue Suede Shoes	Carl Perkins	1956
79.	A Hard Day's Night	The Beatles	1964
80.	Fire and Rain	James Taylor	1970
81.	Gloria	Them	1966
82.	Sexual Healing	Marvin Gaye	1983
83.	Start Me Up	The Rolling Stones	1981
84.	More Than a Feeling	Boston	1976
85.	Roxanne	The Police	1979
86.	We Are the Champions	Queen	1977
87.	Tangled Up in Blue	Bob Dylan	1975
88.	Somebody to Love	Jefferson Airplane	1967
89.	Stand by Me	Ben E. King	1961
90.	Whole Lotta Shakin' Goin' On*	Jerry Lee Lewis	1957
91.	You Shook Me All Night Long	AC/DC	1980
92.	When Doves Cry	Prince	1984
93.	In the Midnight Hour	Wilson Pickett	1965
94.	Gimme Some Lovin'	Spencer Davis Group	1967
95.	Jump	Van Halen	1984
96.	Thunder Road	Bruce Springsteen	1975
97.	No Woman No Cry	Bob Marley	1974
98.	La Bamba	Ritchie Valens	1959
99.	We've Only Just Begun	The Carpenters	1970
100.	Papa Was a Rollin' Stone	The Temptations	1972

*Omitted from this publication because of licensing restrictions.

ALL ALONG THE WATCHTOWER

Words and Music by
BOB DYLAN

Moderate Rock

B C#m B A B C#m B A

mf

C#m B A B

C#m B

There must be some kind a way

A B C#m B

out - ta here, say the jok - er to the thief.

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There's too much con-fu-sion.

I can't get no re-lief.

Busi-ness men they ah ah they

drink my wine.

Plow men dig my earth.

None will lev-el own the vine.

No-bod-y upp-ing its worth.

Chord progression: A B C#m B A B

Hey — hey. — No rea-son to get ex-cit-ed,

Chord progression: C#m B A B C#m B

the thief he kind-ly spoke. — There are man-y here a-mong

Chord progression: A B C#m B A B

us who feel that life — is but a joke. — But uh,

Chord progression: C#m B A B

but you and I we've been — through that, but uh,








and this is not our fate. _____ So let us not talk false-








- ly now. The ho - ur's get - tin' late. Hey, well








all a - long the watch - tow - er prin - cess kept the view,








while all the wom - en came and went

C#m B A B C#m B

their foot ser-vants, too. — Well ah oh out - side in the cold

A B C#m B A B

dis - tance — uh a wild-cat did — growl. —

C#m B A B C#m B

Two rid - ers were ap-proach-in' — and the wind be - gan to howl.

A B C#m B A B

Hey. Ah.

C#m B A B
 All a - long the watch - tow -
 er.
 C#m B A B
 Have you ev - er must be a way out
 here?
 C#m B A B Repeat ad lib. and Fade

ALL SHOOK UP

Words and Music by OTIS BLACKWELL
and ELVIS PRESLEY

Medium Shuffle





B♭

A - well - a, bless my soul, what's wrong with me? I'm


itch - ing like a man on a fuz - zy tree. My friends say I'm act - in'

queer as a bug, I'm in love! I'm all shook up! Mm

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mm oh, oh, yeah, — yeah! —





— My hands are shak - y and my knees are weak, — I



can't seem to stand — on my own two feet. — Who do you thank when you



have such luck? — I'm in love! I'm all shook up! — Mm —









mm oh, oh, yeah, — yeah! —




Please don't ask what's — on my mind, — I'm a
 tongue gets tied when I try to speak, — my —



lit - tle mixed up shake but I'm feel - in' fine. — When I'm
 in - mixed sides shake like a leaf on a tree. There's



near on - ly that girl cure that for this I love of best, My that's to

F7 Bb

heart beats so it scares me to death! She touched my hand, what a

have the girl that I love so fine!

chill I got, her kiss - es are like a vol - ca - no that's hot! I'm

proud to say she's my but - ter - cup. I'm in love! I'm

Eb7 F7

all shook up! Mm mm oh, oh, yeah,

1 2

Bb Eb7 Bb Bb

yeah! My yeah! I'm

all shook up! Mm mm oh, oh, yeah,

Bb Eb7

yeah! I'm all shook up! Mm mm oh,

F7 Bb Eb7

oh, yeah, yeah! I'm all shook up!

BEAT IT

Words and Music by
MICHAEL JACKSON

Moderately fast
N.C.

mf

They told him, "Don't you ev - er come a - round here. Don't wan - na see your face; you bet - ter leave while you can. Don't wan - na be a boy; you wan - na be a man."

Instrumental

The fi - re's in their eyes and their words are real - ly clear. So You wan - na stay a - live; bet - ter do what you can. So

Original key: E \flat minor. This edition has been transposed up one half-step to be more playable.

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Em D Em

beat it, just beat it. You bet - ter run; you bet - ter
beat it, just beat it. You have to show them that you're

D Em D

do what you can. Don't wan - na see no blood. Don't be a ma - cho man. You
real - ly not scared. You're play - in' with your life. This ain't no "truth or dare," They'll

C D Em

wan - na be tough; bet - ter do what you can. So beat it. But you
kick you, then they'll beat you, then they'll tell you it's fair. So beat it. But you

To Coda

D Em D

wan - na be bad. } Just beat it, beat it. No _
wan - na be bad. }
End instrumental

Em D Em

— one wants to be de - feat - ed, Show - in' how funk - y, strong —

D Em 1 D

— is your fight. It — does - n't mat - ter who's — wrong or right. Just

Em D Em D

beat it, just beat it, just beat it, just beat it.

2 D Em D Em

— wrong or right. Just beat it, beat it. No — one wants to be de - feat -

CODA

beat it, beat it. No one wants to be de-feat-

- ed. Show - in' how funk - y, strong is your fight. It -

— does - n't mat - ter who's wrong or right. Just beat it.

Optional Ending
Em

Repeat and Fade

AMERICAN PIE

Words and Music by
DON McLEAN

Freely

G D/F# Em7 Am C

A long, long time a - go I can still re - mem - ber how that

mp

Em D

mu - sic used to make me smile. And

G D/F# Em7 Am C

I knew if I had my chance that I could make those peo - ple dance and

Em C D

may - be they'd be hap - py for a while.

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Em Am Em Am

But Feb - ru - ar - y made me shiv - er with ev - 'ry pa - per I'd de - liv - er.

C G/B Am C D

Bad news on the door - step I could - n't take one more step I

G D/F# Em Am7 D

can't re - mem - ber if I cried when I read a - bout _ his wid - owed bride,

G D/F# Em C D7 G C

Some-thing touched me deep in - side _ the day the mu - sic died.

Moderately

G G C G D

So bye - bye, Miss A - mer - i - can Pie Drove my

G C G D

Chev - y to the lev - ee but the lev - ee was dry. — Them

G C G D To Coda

good ole boys — were drink - in' whis - key and rye — Sing - in'

Em A7

this - 'll be the day — that I — die,

Em D7

This - 'll be the day — that I — die.

G Am

1. Did you — write the book of love — and do you —
 2.-4. See additional lyrics

C Am Em

— have faith in God a - bove? — If the Bi - ble tells —

D G D/F#

— you so — Now do you — be - lieve — in

Em Am7 C

rock and roll. — Can mu - sic save your mor - tal soul — and

Em A7 D

can you teach me how to dance — real slow? —

Em D

Well, I know that you're — in love with him — 'cause I —

Em D C G

— saw you danc - in' in the gym, — You both kicked off — your shoes. —

A7 C D7

Man, I dig those rhy - thm and blues. I was a

G D/F# Em Am

lone - ly teen - age bronc - in' buck with a pink car - na - tion and a

C G D/F# Em

pick - up truck. But I knew I was out of luck the day

C D7 G C

the mu - sic died.

1,2,3 4

G D7 G D7 G C

I start - ed sing - ing He was sing - in' bye - bye, Miss A -

G D G C G D

mer - i - can Pie___ Drove my Chev - y to the lev - ee but the lev - ee was dry... Them

G C G D

good ole boys___ were drink - in' whis - key and rye ___ Sing - in'

Em A7 Em

this -'ll be the day___ that I ___ die, This -'ll be the day___ that I ___

D7

die.

rit.

Freely

G D/F# Em Am C

I met a girl who sang the blues — and I asked her for some hap - py news, — But

Em D

she just smiled — and turned a - way.

G D/F# Em G Am G/B C

I went down to the sa - cred store — where I heard the mu - sic years be - fore But the

Em C D

man there said the mu - sic would - n't play. _____ And

Em Am Em Am

in the streets the chil - dren screamed, the lov - ers cried and the po - ets dreamed. But

C G/B Am C D G D/F# Em G/B

not a word was spo - ken the church bells all were bro - ken. And the three men I ad - mire most, the

C D7 G D/F# Em

Fa - ther, Son and the Ho - ly Ghost, They caught the last train for the coast the

day the mu - sic died. And they were sing - in'.

CODA
This - 'll be the day - that I - die. -

Additional Lyrics

2. Now for ten years we've been on our own,
 And moss grows fat on a rollin' stone
 But that's not how it used to be
 When the jester sang for the king and queen
 In a coat he borrowed from James Dean
 And a voice that came from you and me
 Oh and while the king was looking down,
 The jester stole his thorny crown
 The courtroom was adjourned,
 No verdict was returned
 And while Lenin read a book on Marx
 The quartet practiced in the park
 And we sang dirges in the dark
 The day the music died
 We were singin'... bye-bye... etc.

3. Helter-skelter in the summer swelter
The birds flew off with a fallout shelter
Eight miles high and fallin' fast,
it landed foul on the grass
The players tried for a forward pass,
With the jester on the sidelines in a cast
Now the half-time air was sweet perfume
While the sergeants played a marching tune
We all got up to dance
But we never got the chance
'Cause the players tried to take the field,
The marching band refused to yield
Do you recall what was revealed
The day the music died
We started singin'... bye-bye... etc.
4. And there we were all in one place,
A generation lost in space
With no time left to start again
So come on, Jack be nimble, Jack be quick,
Jack Flash sat on a candlestick
'Cause fire is the devil's only friend
And as I watched him on the stage
My hands were clenched in fists of rage
No angel born in hell
Could break that Satan's spell
And as the flames climbed high into the night
To light the sacrificial rite
I saw Satan laughing with delight
The day the music died
He was singin'... bye-bye... etc.

BLOWIN' IN THE WIND

Words and Music by
BOB DYLAN

Moderately fast

How man - y roads _
how man - y years _
how man - y times _

must a man _ walk down _ be - fore _
can a moun - tain ex - ist be - fore _
must a man look up _ be - fore _

it you call _ him a man? _
he is washed _ to the sea? _
can see _ the sky? _

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Yes, and How man - y seas must a white -
 Yes, and how man - y years can some peo -
 man - y ears must

D G G/F#

— dove sail be - fore she
 — ple ex - ist be - fore they're al - lowed -
 one man have be - fore he can hear

A/E D

sleeps in the sand? Yes, and how -
 — to be free? Yes, and how -
 — peo - ple cry? Yes, and how -

G D/F# A/E

— man - y times must the can - non - balls fly
 — man - y times can a man turn his head
 — man - y deaths will it take 'til he knows

D G G/F# A/E

First system of musical notation. Chords: G, D/F#, A, D.

Second system of musical notation. Chords: G, G/F#, A/C#.

Third system of musical notation. Chords: D, G/F#.

Yes, and

Slower

Fourth system of musical notation. Chords: A/E, D.

rit.

BLUE SUEDE SHOES

Words and Music by
CARL LEE PERKINS

Brightly, not too fast

mf

F B \flat F

N.C. C N.C. F7 F7

Well, it's one for the mon - ey, two for the show,

N.C. B \flat 7

three to get read - y, now go, cat, go! But don't you

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F

step on my blue suede shoes. You can

C Bb F Bb7

do an - y - thing - but lay off of my blue suede shoes. —

F C N.C. F7 N.C. F7 F7

Well, you can knock me down, — step on my face, —
burn my house, — steal my car, —

N.C. F7 N.C.

slan - der my name all o - ver the place; — } Do an - y - thing that you
drink my ci - der from my old fruit jar; — }

F7 N.C. Bb7

want to do, — but uh - uh, hon-ey, lay off of my shoes. — Don't you

F

step on my blue suede shoes. You can

C Bb 1 F Bb7

do an - y - thing — but lay off of my blue suede shoes. —

F C N.C. 2 F Bb7 F F#9

Well, you can shoes. —

BORN TO BE WILD

Words and Music by
MARS BONFIRE

Moderate Rock

E_b

mf

Get your mo - tor run - ning. Head out on the high - way
I like smoke and light - ning. heav - y met - al thun - der

look - ing for ad - ven - ture in what -
rac - ing in the wind and the

ev - er comes our way. Yeah, dar - ling, gon - na
feel - ing that I'm un - der.

G_b A_b

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E \flat G \flat A \flat E \flat

make it hap - pen, take the world in a love em - brace...

G \flat A \flat E \flat G \flat A \flat

Fire all of your guns at once and ex - plode in - to space...

1 E \flat B \flat 2 E \flat

Like a true nature child we were born...

G \flat A \flat

born to be wild... We have climbed so high...

This musical score is for the song "Born to be wild". It is written for guitar and piano. The guitar part is in the key of E-flat major (three flats) and features a series of chords: G-flat major, E-flat major, D-flat major, E-flat major, and D-flat major. The piano accompaniment is in the key of E-flat major and features a series of chords: E-flat major, D-flat major, E-flat major, and D-flat major. The lyrics are "nev - er want to die. Born to be wild...". The score includes a repeat sign and a "Repeat and Fade" instruction.

Guitar Chords: G \flat , E \flat , D \flat , E \flat , D \flat

Piano Chords: E \flat , D \flat , E \flat , D \flat

Lyrics: nev - er want to die. Born to be wild...

Repeat and Fade

BOHEMIAN RHAPSODY

Words and Music by
FREDDIE MERCURY

Slowly

Is this the real life? Is this just fan - ta - sy? Caught in a land - slide, No es -

cape from re - al - i - ty. O - pen your eyes, _ Look up to the skies _ and

see, I'm just a poor boy, I need no sym - pa - thy, Be - cause I'm

Chord symbols: Bb6, C7, Bb6, C7, F7, Cm7, F7, Bb, Cm7, Bb, Gm, Bb7, Eb, Cm, F7.

B B \flat A B \flat B B \flat A B \flat E \flat B \flat /D

eas - y come, eas - y go, Lit - tle high, lit - tle low, An - y way the wind blows

C \sharp dim7 F/C F B \flat

does - n't real - ly mat - ter to me, to me.

B \flat Gm Cm

Ma - ma just killed a man Put a gun a - gainst his head, pulled my
Too late, my time has come, Sends shiv - ers down my spine, bod - y's

F B \flat Gm

trig - ger, now he's dead. Ma - ma, life had just be - gun, But
ach - ing all the time, Good - bye, ev - ry - bod - y I've got to go, Got - ta

Cm B+ Eb/B F/A Fm/A^b Eb Bb/D

now I've gone and thrown it all a - way, Ma - ma, ooh,
 leave you all be - hind and face the truth. Ma - ma, ooh,

Cm Fm Bb

Did - n't mean to make you cry. If I'm not back a - gain this time to -
 I don't want to die, I some-times wish I'd nev - er been born at

1 Eb Bb/D Cm A^bm Eb A^b/Eb Eb

mor - row, car - ry on, car - ry on as if noth - ing real - ly mat - ters. —

E^bdim Fm7/E^b Bb

2

E^b B^b/D Cm Fm

all.

B^b7 E^b Gm/D

Cm Fm D^b D^b/C^b B^bm

L'istesso tempo (♩ = ♩)

A D/A A $Adim$ A D/A A $Adim$ A

I see a lit - tle sil - hou - et - to of a man, Scar - a -

D/A A D/A A Adim A D/A A Db/A^b A^b
 mouche, Scar - a - mouche, will you do the Fan - dan - go. *Chorus:* Thun - der - bolt and light - ning.

f

C/G E A N.C.
 ver - y, ver - y fright - 'ning me. (Gal - li - le - o.) Gal - li - le - o. (Gal - li - le - o.) Gal - li -

le - o, Gal - li - le - o fig - a - ro Mag - ni - fi - co.

(let ring)

B B^b A B^b B B^b A B^b A^b/E^b E^b Ebdim E^b
Solo: I'm just a poor boy and no - bod - y loves me. *Chorus:* He's just a poor boy

mf *f*

$A\flat/E\flat$ $E\flat$ $E\flat\dim$ $E\flat$ $A\flat$ $E\flat/G$ F $B\flat$
 from a poor fam - i - ly. Spare him his life from this mon - stros - i - ty. *mf*

$A\flat$ $E\flat/G$ $F\sharp\dim7$ $Fm7$ B $B\flat$ A $B\flat$ B $B\flat$ A $B\flat$
Solo: Eas - y come, eas - y go, will you let me go, Bis - *f*

$E\flat$ $B\flat$ $E\flat$ $B\flat$
Chorus:
 mil - lah! No, we will not let you go. (Let him go!) — Bis - mil - lah! We

$E\flat$ $B\flat$
 will not let you go. (Let him go!) — Bis - mil - lah! We will not let you go. (Let me go.) —

Will not let you go. (Let me go.) Will not let you go. (Let me go.) Ah.

G \flat 7

No, no, no, no, no, no, no. Solo: (Oh ma - ma mi - a ma - ma mi - a.) Chorus: Ma - ma

Bm A D D \flat G \flat B \flat E \flat NC. E \flat

mi - a, let me go. Be - el - ze - bub has a dev - il put a - side for

B \flat E \flat A \flat D Gm

me, for me, for me.

B \flat

E \flat

F7

B \flat 7

E \flat /B \flat

So you think you can

B \flat

E \flat

B \flat

D \flat

stone me and spit in my eye. _____

B \flat 7

E \flat /B \flat

B \flat

E \flat

A \flat

So you think you can love me and leave me to die. _____





Oh, ba - by, can't do this to me,







ba - by, Just got - ta get out, Just got - ta get right out - ta




here. ...

poco a poco rit. e dim.

Slowly, a tempo













mf

A^b E^b Cm Gm Cm Gm
 Noth - ing real - ly mat - ters, An - y - one can see,
 Cm A^bm B^b11 E^b A^b/E^b
 Noth - ing real - ly mat - ters, Noth - ing real - ly mat - ters to me.
rit. *a tempo*
 E^b E^bdim7 B^b/D B^bm/D^b C7 C7b9
 An - y way the wind blows.
poco a poco rit. e dim. *p*

BORN TO RUN

Words and Music by
BRUCE SPRINGSTEEN

With a driving beat ♩ = 144

1. E A Bsus B

2. Bsus B E

In the day we sweat it out on the streets of a

run - a - way A - mer - i - can dream. At night we ride through man -

sions of glo - ry in su - i - cide machines.

A E/G# F#m E/G#

Sprung from cages on Highway 9, chrome wheeled, fuel injected, and step-pin' out over the line...

E D/E A E/G#

Oh, ba-by, this town... rips the bones from your back. It's a

F#m E/G# E C#m

death trap, it's a suicide rap. We got-ta get out while... we're young... 'Cause tramps...

A B E

... like us, ba-by, we were born... to run...

f (Instrumental solo ad lib. ...)

Chord progression: A, Bsus, B, E

Chord progression: A, Bsus, B

Wen-dy,

... end solo) *mf*

Chord progression: E, A

let me in, I wan-na be your friend, I wan-na guard your dreams and

Chord progression: Bsus, E

vi-sions. Just wrap your legs 'round these vel - vet rims, and

A Bsus A

strap your hands 'cross my en - gines. To - geth - er we could

E/G# F#m E/G# E

break this trap. We'll run till we drop, and, ba-by, we'll nev-er go back.---

D/E A E/G# F#m

Oh, will you walk with me out on the wire? 'Cause, ba-by--- I'm just a scared and

E/G# E C#m A

lone - ly rid - er, but I got-ta know how_ it feels,--- I want to know if love is wild, babe, I

B E

want to know if love... is real...

f

A Bsus B E

(Spoken:) Oh, come and show me.

A Bsus B

E A

f Instrumental solo (with drive)

Chord progression: B, E, A

Chord progression: B, C#m, B, E, Bm7

Be -

mf

Chord progression: Dsus, D, Dsus, D, Gsus, G

yond the Pal - ace hem - i - pow-ered drones... scream down the bou - le - vard...

Chord progression: Gsus, G, Asus, A, Asus, A

Girls comb their hair... in rear - view (Spoken:) mir - rors and the

Chords: Csus, C, Csus, C, Dsus, D

boys try to look so hard. (Sung:) The a - muse-ment park_ ris - es

Chords: Dsus, D, Gsus, G, Gsus, G

bold and stark_ as kids are hud-dled on the beach in a mist. I wan-na

Chords: Asus, A, Asus, A, Csus, C, Csus, C

die with you, Wen-dy, on the streets to - night_ in an ev - er - last - ing kiss.

Chords: Fsus, F, Fsus, F, Fsus, F, C

f (Instrumental solo ad lib. ...)

Chord progression: C, F#sus, F, F#sus, F, F#sus, F#

Chord progression: F#sus, F#, N.C.

Lyrics: The ... end solo)

Lyrics: high - ways jammed with bro - ken he - roes on a last chance pow - er drive. ____

Chord progression: E, A

Chords: B_{sus}, B, E

Ev - 'ry - bod - y's out on the run to - night, but there's

Chords: A, B_{sus}, B, A

no place left to hide. To - geth - er, Wen - dy, we can

Chords: E/G#, F#m, E/G#, E

live with the sad - ness, I'll love you with all the mad - ness in my soul.

Chords: D/E, A, E/G#, F#m

Oh, some day, girl, I don't know when, we're gon-na get to that place where we

E/G# E C#m A

real - ly wan - na go, and we'll walk in the sun. But till then, tramps like us,

B E C#m

ba - by, we were born_ to run! Ah, hon - ey

A B E

tramps like us, ba - by, we were born_ to run!

C#m A B E

Come on, Wen-dy. Tramps like us, ba-by, we were born to run!

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BRIDGE OVER TROUBLED WATER

Words and Music by
PAUL SIMON

Moderately

mf

When you're

wea - ry, — feel - in' — small,
down and out, — when you're on the — street,

when tears are in your eyes, — I'll dry them — all;
when eve - ning falls so hard — I will com - fort — you.

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I'm on your side. Oh, _
 I'll take your part. Oh, _



















when times get rough, and friends just can't be found, _
 when dark - ness comes, and pain is all a - round, _

like a bridge o - ver trou - bled wa - ter,













I will lay me down. Like a bridge o - ver trou - bled wa - ter,

A^b $G7/B$ E^b E^b7 A^b/E^b
 I will lay me down.

E^b E^b7 A^b/E^b E^b A^b/E^b
 When you're

2 E^b/B^b Cm A^b $G+$ G Cm $F7$
 trou - bled wa - ter, I will lay me down.

E^b/B^b B^b A^b Cm A^b A^bm E^b

Chords: $A\flat/E\flat$, $E\flat$, $E\flat 7$, $A\flat/E\flat$, $E\flat$, $A\flat/E\flat$

Sail on

Chords: $E\flat$, $A\flat/E\flat$, $E\flat$, $A\flat$, $D\flat$, $A\flat/C$

sil - ver girl, sail on by. Your time has

Chords: $E\flat$, $Fm7$, $E\flat$, $A\flat$, $E\flat$, $A\flat$

come to shine. All your dreams are on their way.

Chords: $E\flat$, $B\flat/D$, Cm , $B\flat$, $E\flat$, Gm/D

See how they shine. Oh, if you need a friend

Eb7/D^b Eb7 Eb7/F Eb9/G A^b F B^b Eb B^b A^b B^b/A^b Adim7
 I'm sail - ing right be - hind. Like a bridge o - ver

Eb/B^b Cm A^b G7/B Cm Eb7 A^b A^bmaj7 F7/A
 trou - bled wa - ter, I will ease your mind. Like a bridge o - ver

Eb/B^b Cm A^b G7 Cm F9
 trou - bled wa - ter, I will ease your mind.

Eb/B^b B^b A^b Cm A^b A^bm Eb
 rall.

BROWN EYED GIRL

Words and Music by
VAN MORRISON

Moderately
E \flat A \flat E \flat B \flat

mf

E \flat A \flat E \flat

Hey, where did we ____ go? Days _ when the rains _

B \flat 7 E \flat A \flat

____ came, down _ in the hol - low

E \flat B \flat 7 E \flat A \flat

play-in' a new ____ game, laugh - ing and a - run - ning, hey, _ hey,

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skip-ping and a jump-ing. In the mis - ty morn - ing fog - with
 our hearts a-thump - in', and you, my brown eyed
 girl. You, my brown eyed girl.
 Do you re-mem - ber when we used to sing:

Eb Bb7 Eb Ab
 Eb Bb7 Ab Bb7
 Eb Cm Ab Bb7
 Eb Bb7

The musical score is written for a song in E-flat major (three flats). It consists of three systems, each with a vocal line and a piano accompaniment. Guitar chords are indicated above the vocal line.

System 1: The vocal line starts with the lyrics "sha la la la la la la la la la la te da...". The piano accompaniment features a steady eighth-note bass line and a more active treble line. Chords shown are E-flat major, A-flat major, and E-flat major.

System 2: The vocal line continues with "Sha la la la la la la la la la la te da...". The piano accompaniment continues with similar rhythmic patterns. Chords shown are B-flat 7, E-flat major, A-flat major, and E-flat major.

System 3: The vocal line concludes with "la te da...". The piano accompaniment ends with a final chord. Chords shown are B-flat 7, E-flat major, and a first/second ending for A-flat major and E-flat major.

Additional Lyrics

2. Whatever happened to Tuesday and so slow
 Going down the old mine with a transistor radio
 Standing in the sunlight laughing
 Hiding behind a rainbow's wall
 Slipping and a-sliding
 All along the water fall
 With you, my brown eyed girl
 You, my brown eyed girl.
 Do you remember when we used to sing:
 Chorus

3. So hard to find my way, now that I'm all on my own
I saw you just the other day, my, how you have grown
Cast my memory back there, Lord
Sometime I'm overcome thinking 'bout
Making love in the green grass
Behind the stadium
With you, my brown eyed girl
With you, my brown eyed girl.
Do you remember when we used to sing:
Chorus

OceanofPDF.com

CALIFORNIA DREAMIN'

Words and Music by JOHN PHILLIPS
and MICHELLE PHILLIPS

Medium Rock beat

The musical score is written for piano and voice. It begins with a piano introduction in G major, marked *mf* (mezzo-forte), with a 'Medium Rock beat'. The piano part features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. The vocal melody is written in the treble clef, with lyrics underneath. The lyrics are: 'All the leaves are brown, And the sky is grey. I've been for a walk on a winter's day. If I'd be safe and warm, If I did - n't tell her, if I was in L. A. I could leave to - day.' The score includes chord diagrams for the following chords: Am, G, F, G, Bm7, E7, F, C, E7, Am, F6, E, Dm6, E7, Am, G, F, G, Bm7. The piano part continues with a similar accompaniment throughout the song.

mf

All the leaves are brown, And the sky is grey.

I've been for a walk on a win-ter's day.

{ I'd be safe and warm, If I did - n't tell her, if I was in L. A. I could leave to - day. }

E7 Am G To Coda F G Bm7

Cal - i - for - nia dream-in' On such a win - ter's day.

E7 Am G F G Bm7

Stopped in - to a church, I passed a - long the way.

E7 F C E7 Am F E Dm6

Oh, I got down on my knees, And I pre - tend to pray.

E7 Am G F G Bm7

You know the preach - er likes the cold, He knows I'm gon - na stay.

Chords: E7, Am, G, F, G

Cal - i - for - nia dream - in' On such a win - ter's

Chords: Bm7, E7

day. All the leaves are

D.S. al Coda

CODA Chords: F, G

On such a win - ter's

Chords: Am, G, F, G, Am, G, F, G

day. (Cal - i - for - nia dream - in') On such a win - ter's day. (Cal - i - for - nia dream - in') On such a win - ter's

Chords: Fma7, Am

day.

CALIFORNIA GIRLS

Words and Music by BRIAN WILSON
and MIKE LOVE

Moderately
N.C.
p

Faster (♩ = ♩♩)
Bb

Well,

East Coast girls are hip, I real - ly dig those styles they wear;
West Coast has the sun - shine, and the girls all get so tanned;

Original key: B major. This edition has been transposed down one half-step to be more playable.

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E^b

I and the South - ern girls with the dig a French bi - ki - ni on Ha -

F7

way they talk they knock me out when I'm down there. The wai - ian is - land dolls by a palm tree in the sand. I've

B^b **A^b/B^b**

Mid - west farm - er's daugh - ters real - ly make you feel al - right. been all a - round this great big world, and I've seen all kinds of girls.

E^b

And the North - ern girls with the Yeah, but I could - n't wait to get the

way they kiss, — they keep their boy - friends warm at night. —
back in the States, — back to the cut - est girls in the world. —

F7

I wish they all could be — Cal - i - for - nia, I

Bb Cm7

wish they all could be — Cal - i - for - nia, I wish they all could be —

Ab Bbm Gb

— Cal - i - for - nia girls. — The

Abm 1 Bb

2 **Bb**

Bb

I wish they all could be Cal - i - for - nia, I

Cm7

Repeat and Fade

wish they all could be Cal - i - for - nia, I

Bb

Optional Ending

Cal - i - for - nia girls.

CRAZY

Words and Music by
WILLIE NELSON

Moderately slow (♩ = ½ ♩)

The musical score is written for piano and voice. It begins with a tempo marking 'Moderately slow' and a note value equivalence '(♩ = ½ ♩)'. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, often using triplets. Chord symbols are placed above the staff: E♭ (10), A♭9 (45), A♭ (40), Gm7 (10), Fm7, B♭7, E♭ (10), D♭, C7 (6), Fm (7), Fm (maj7), Fm7, and B♭7. The vocal melody enters in the third system with the lyrics 'Cra - zy, cra - zy for feel - in' so'. The fourth system continues with 'lone - ly; I'm cra - zy,'. The score includes various musical notations such as triplets, slurs, and dynamic markings like 'mf'.







cra - zy for feel - in' so blue.







I know you'd love me as long as you want - ed,




and then some - day you'd leave me for some - bod - y







new. Wor - ry, why do I let my - self

wor - ry, _____ won - d'rin' _____ what in the world did I

do? _____ Cra - zy _____ for think - ing that my love could

hold you. _____ I'm cra - zy for try - in',

cra - zy for cry - in' and I'm cra - zy for lov - in' you!

(Sittin' On)

THE DOCK OF THE BAY

Words and Music by STEVE CROPPER
and OTIS REDDING

Moderate beat

G

mp

Sit - tin' in the morn - ing sun, I'll be
left my home in Geor - gia
Sit - tin' here rest - in' my bones, and this

G **B**

sit - tin' when the eve - nin' come.
head - ed for the Fris - co bay.
lone - li - ness won't leave my a - lone.

C **B** **Bb** **A**

G **B**

Watch - in' the ships roll in, then I
I have noth - in' to live for, look like
Two thou - sand miles I roam just to

Chords: C, B, Bb, A

watch 'em roll a way a gain. Yeah, I'm just I'm
 noth - in's gon - na come my way, So I'm just gon'
 make this dock my home. Now I'm just gon'

Chords: G, Esus2, E

sit - tin' on the dock of the bay, watch - in' the tide
 sit on the dock of the bay,
 sit at the dock of the bay,

Chords: G, Esus2, E, G

roll a way. Ooh, I'm just sit - tin' on the dock of the bay,

Chords: A, G, To Coda, 1 E, 2 E

wast - in' time.

G D C G D C

Looks like noth-in's gon-na change;... ev-ry-thing

G D C

still re-mains the same... I can't do what ten peo-ple tell me to do, ...

F D D.S. al Coda

so I guess I'll re-main the same. ...

CODA E G

E Repeat ad lib. Optional Ending E

A DAY IN THE LIFE

Words and Music by JOHN LENNON
and PAUL MCCARTNEY

Slowly

mf

G Bm Em Em7 C

I read the news to-day... oh boy

C Em/B Am Cmaj7 G Bm

A-bout... a luck-y man who made the grade And though the news... was rath-er

Em C F Em Em/D

sad Well I just had to laugh...

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C F Em Cmaj7 G Bm/F#
 I saw the pho - to - graph _____ He blew his mind out in _____ a
 I saw a film to - day... oh

Em C Em/B Am Cmaj7
 car boy He did - n't no - tice that the lights had changed
 The Eng - lish ar - my had just won the war

G Bm Em C F
 A crowd of peo - ple stood and stared They'd seen his face be - fore...
 A crowd of peo - ple turned a - way But I just had to look...

1 Em Em/D C
 No - bod - y was real - ly sure if he was from the House of Lords...

2 **Em** **Em/D** **C**

Hav - ing read the book I'd

Bm/F# **G** **Em/A**

love to turn you on.

E

Woke up,

D(no3rd)

fell out of bed, dragged a comb a-cross my head. Found my

E F#m/B E F#m/B

way down - stairs and drank a cup, and look-ing up I no-ticed I was late.

E

Found my coat and grabbed my hat... made the bus in sec-onds

D(no3rd) E F#m/B B7

flat. Found my way up - stairs and had a smoke and

E F#m/B C G

some-bod-y spoke and I went in-to a dream. Ah _____

This musical score is written for guitar, piano, and voice. It is in the key of D major, indicated by two sharps (F# and C#) on the treble clef. The guitar part is written on a single staff with a treble clef, featuring chord diagrams for D, A, E, C, G, and D. The piano accompaniment is written on two staves (treble and bass clefs), with the right hand playing chords and the left hand playing a steady eighth-note bass line. The vocal melody is written on a single staff with a treble clef, with lyrics provided for the first two systems. The lyrics are: "I read the news to-day _ oh" and "boy four thou - sand holes in Black - burn". The score is divided into three systems, each with guitar, piano, and vocal staves. The guitar part includes chord diagrams for D, A, E, C, G, and D. The piano part includes chord diagrams for A, G, Bm/F#, C, and Em/B. The vocal part includes the lyrics: "I read the news to-day _ oh" and "boy four thou - sand holes in Black - burn".

System 1:

Guitar: D, A, E

Piano: (Chords: D, A, E)

Vocal: (Silence)

System 2:

Guitar: C, G, D

Piano: (Chords: C, G, D)

Vocal: I read the news to-day _ oh

System 3:

Guitar: A, G, Bm/F#

Piano: (Chords: A, G, Bm/F#)

Vocal: boy four thou - sand holes in Black - burn

System 4:

Guitar: Em, C, Em/B

Piano: (Chords: Em, C, Em/B)

Vocal: (Silence)

Am Cmaj7 G Bm

Lan - ca-shire And though the holes... were rath - er

Em C F

small They had to count them all...

Em Em/D C

Now they know how man - y holes it takes to fill the Al - bert Hall I'd

Bm/F# G G/A E

love to turn you on.

The musical score is for the song 'The Hokey Pokey'. It is written in G major (one sharp) and 4/4 time. The score includes a vocal line with lyrics and a piano accompaniment. Chords are indicated above the vocal line: Am, Cmaj7, G, Bm, Em, C, F, Em/D, Bm/F#, and E. The piano part features a steady eighth-note bass line and chords in the right hand. The lyrics are: 'Lan - ca-shire And though the holes... were rath - er small They had to count them all... Now they know how man - y holes it takes to fill the Al - bert Hall I'd love to turn you on.'

DREAM ON

Words and Music by
STEVEN TYLER

Moderately slow

Fm Cm/F Fm6 Bbm6/F Fm C7sus/F

mp

Fm Fm7 Fm6 Bbm6/F

Ev-'ry time that I look in the mir - ror,

mf

Fm Fm7 Fm6 Bbm6/F

all these lines on my face get-tin' clear - er.

Fm Fm7 Fm6 Bbm6/F

The past... is gone;

Fm Fm7 Fm6 Bbm6/F

it went by like _____ dusk to dawn. _____

Dm7b5 C Dm7b5 Bbm6/Db

Is - n't that the way _____ ev - 'ry - bod - y's got _____ their dues _____ in life _____ to pay? _____


C Dbmaj7/C D7/C C7 Fm Eb

I know no - bod - y knows

cresc. *f*

Db Eb Fm Eb

where _____ it comes and where _____ it goes. _____ I know it's ev - 'ry - bod - y's sin;










you got to lose to know _____ how to win. _____


mp













Half _ my life's in books' writ-ten pag - es, lived and learned from

mf






fools and from sag - es. You know _ it's

true, all these things —

cresc.






come back to you. — Sing with me, sing for the years, —

f






sing for the laugh-ter 'n' sing — for the tears. — Sing with me if it's just for to-day, —










may-be to-mor - row the good Lord — will take you a - way. —

$B\flat m/C$ C $B\flat m/C$ C $B\flat m/C$ C $B\flat m/C$ C $B\flat$ C

Dream on, _ dream on, _

$D\flat$ $E\flat$ Fm

dream on, _ dream your - self a dream come true, _

$B\flat$ C

Dream on, _ dream on, _

$D\flat$ $E\flat$ Fm

dream on _ and dream un - til your dream comes true.

sing for the laugh - ter-'n' sing ____ for the tears. ____ Sing with me if it's just for to - day, ____

1

may-be to-mor - row the good Lord will take you a-way.

2

may-be to-mor - row the good Lord ____ will take you a -

way.

Repeat and Fade

mf

EVERY BREATH YOU TAKE

Written and Composed by
G.M. SUMNER

Moderate Rock

G

mf

Em

C

D

G

Ev - 'ry breath you _

take, ev - 'ry move you _ make,

Em

ev - 'ry bond — you break, ev - 'ry step — you take, I'll be watch-ing you.

C D Dsus

Ev - 'ry sin - gle — day,

Em D7sus G

ev - 'ry word you — say, ev - 'ry game — you play,

Em

ev - 'ry night — you stay, I'll be watch-ing you.

C D Dsus G

Oh, can't you — see you be - long to

Chords: C, C/B♭, Am7

me? How my poor heart — aches —

Chords: G, A7

with ev - 'ry step — you take. Ev - 'ry move you —

Chords: D, D7sus

make, ev - 'ry vow you — break,

Chords: G, Em

ev - 'ry smile _ you fake, ev - 'ry claim _ you stake, I'll be watch-ing you.

C D Dsus

To Coda ⊕

Since you've gone, _ I been lost _

Em Eb

_ with - out _ _ a trace, I dream at night I can on - ly see _ your face.

F

I look a-round, but it's you I can't _ re-place. I feel so cold and I


Eb F


 Eb

long for your _ em-brace, I keep cry - ing, ba - by, ba - by, please...

 G

 Em

 C

 D

 Em

 D

2

G

G

D.S. al Coda

Oh, can't you —

CODA

Em

C

Ev - 'ry move — you make, ev - 'ry step — you take,

D

Dsus

Em

I'll be watch-ing you.

D7sus

I'll be watch - ing

G Em

you. Ev - 'ry breath_ take, ev - 'ry move_ you make, ev - 'ry bond_ you break,
 you. (Ev - 'ry move_ you make, ev - 'ry vow_ you break, ev - 'ry smile_ you fake,

C G

ev - 'ry step_ you take, ev - 'ry sin - gle day,
 ev - 'ry claim_ you stake, }
 I'll be watch - ing you.

Em

ev - 'ry word_ you say, ev - 'ry game_ you play,

Repeat and Fade Optional Ending

C G

ev - 'ry night_ you stay.) I'll be watch - ing you. _____
 I'll be watch - ing

FIRE AND RAIN

Words and Music by
JAMES TAYLOR

Slowly

mf

C Gm7 F C

G Bb

Verses 1 & 2:

C Gm7 F C

Just yes - ter - day morn - ing they let me know... you were gone...
look down up - on me, Je - sus, you've got to help me make a stand...

G Bbmaj7

Su - san the plans they made put an end to you
You've just got to see me through an - oth - er day

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C Gm7 F C

I walked out this morn - ing and I wrote down this song —
 My bod - y's ach - ing and my time is at hand —

G Bbmaj7

I just can't re - mem - ber who to send — it to. — }
 And I — won't make it an - y oth - er way. — }

Chorus:

F F/E Dm7 G7 C

I've seen fire and I've seen rain I've seen

F F/E Dm7 G7 C

sun - ny days__ that I thought__ would nev - er end__ I've seen

F F/E Dm7 G7 C

lone - ly times__ when I could not find a friend__ But I

Bb F/A Gm7 C9

al - ways thought that I'd see you a - gain.__

1,2 2nd time to Verse 3 Fine

2. Won't you
3. Now I'm

Verse 3:

The musical score for Verse 3 consists of four systems, each with a vocal line and a piano accompaniment. The lyrics are written below the vocal line. Chord symbols are placed above the vocal line at the start of each system. The piano accompaniment features a steady eighth-note bass line and a more complex treble line.

System 1: Chords C, Gm7/C, F/C, C. Lyrics: walk - ing my mind to an eas - y time my back turned towards _ the sun _

System 2: Chords G/C, Bb/C. Lyrics: Lord knows when the cold wind blows it - 'll turn your head _ a - round _ Well, there's

System 3: Chords C, Gm7/C, F/C, C. Lyrics: hours of time _ on the tel - e - phone line _ to talk a - bout things to come _

System 4: Chords G/C, Bb/C. Lyrics: Sweet dreams and fly - ing ma - chines in piec - es on _ the ground. D.S. al Fine

FOR WHAT IT'S WORTH

Words and Music by
STEPHEN STILLS

Slow rock beat

p

There's some - thing hap - pen - ing here, — What it

mp

is ain't ex - act - ly clear, — There's a man with a gun o - ver there, —

E A E

A E

tell - in' me I've got to be - ware. _

A E

I think it's time we stop, chil - dren, what's that sound? _

A E

Ev - 'ry - bod - y look what's go - in' down. _

Chord diagrams for guitar: A, E, A.

Chord diagrams for guitar: E, A.

1. There's bat - tle lines be - in' drawn, No - bod - y's
 2. What a field day for the heat. A
 3. Pa - ra - noi - a strikes deep,

Chord diagrams for guitar: E, A.

right if ev - 'ry - bod - y's wrong, sing - in'
 thou - sand peo - ple in the street It
 in - to your life it will creep. _____

E A

Young peo - ple speak - in' their minds, — Get - tin'
 songs and car - ry - in' signs. — Most - ly
 starts when you're al - ways a - fraid. — Step out of

E A

To Coda

so much re - sis - tance from be - hind. I think it's time we
 say - ing, "Hoo - ray for our side." —
 line the men come — and

E A

stop, chil - dren, what's that sound? — Ev - 'ry - bod - y look what's go - in' down. —

The musical score is written for guitar and piano. It features a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The guitar part includes chord diagrams for E major and A major. The piano part provides harmonic support with chords and a steady bass line. The score includes a first system, a second system with a repeat sign and a 'Coda' section, and a third system with a 'Repeat and fade' instruction. Lyrics are provided for the vocal line in the second and third systems.

System 1:

Guitar: E, A, E

System 2:

Guitar: A

After repeat D.S. al Coda

Coda:

Guitar: A, E

take you a - way. — You bet - ter

System 3:

Guitar: E, A

Repeat and fade

stop, hey, what's that sound? — Ev - 'ry - bod - y look what's go - in' down. You bet - ter

GLORIA

Words and Music by
VAN MORRISON

Steady Rock

C B \flat F C B \flat F C B \flat F

Like to tell you 'bout my ba - by. here, You know she comes 'round just a - bout mid - night.

just 'bout five feet four from her head to the
Makes me feel so good Lord, makes me feel al -

ground. right. Well, she comes a - round here just a - bout mid -
Walk - in down my street, comes up to my

night. house. She makes me feel so good Lord, She knocks up - on my door, — makes me feel al - makes me feel al -

right. right. — } Her name is G I

o r i a

G l o r i a — Glo - ri - a G l o r i

The musical score is divided into three systems, each with a vocal line and a piano accompaniment.

System 1: The vocal line begins with the lyrics "a - Glo - ri - a". The piano accompaniment features a steady bass line and chords in the right hand.

System 2: The vocal line continues with "Al - right one time. - Glo - ri - a". The piano accompaniment maintains the same harmonic structure.

System 3: The vocal line starts with "a." followed by a long rest. The piano accompaniment continues with the same chords and bass line.

System 4: The vocal line has the lyrics "Yeah, she comes a - round." and ends with a double bar line. The piano accompaniment concludes with a final chord and a double bar line.

Chords: The chords used throughout the piece are C, B \flat , F, and C.

FREE BIRD

Words and Music by ALLEN COLLINS
and RONNIE VAN ZANT

Slowly

mf

G D/F# Em

If I leave here to morrow,
Bye, bye ba-by, it's been a sweet love,

F C D

Would you still re-mem-ber me?
though this feel-ing I can't change.

G **D/F#** **Em**

For I must be_ trav - 'ling on now
 But please don't take_ it so bad - ly

F **C** **D**

'cause there's too man - y plac - es I've got to see...
 'cause the Lord knows I'm to blame... }

G **D/F#** **Em**

But if I stayed_ here with you, girl,

F **C** **D**

things just could - n't be the same.

G D/F# Em

'Cause I'm as free as a bird now,

F C Dsus D Dsus D

And this bird you'll nev - er change,

F C D

And this bird you can - not change,

F C D

And this bird you can - not change.

F C D To Coda
 Lord knows I can't change.

G D/F# Em
 (Instrumental)

F C 1 D 2 D D.C. al Coda

CODA F C D
 Lord, help me, I can't change.

GIMME SOME LOVIN'

Words and Music by STEVE WINWOOD,
MUFF WINWOOD and SPENCER DAVIS

Moderately bright

D/E

A/E D/E A/E

E7

Hey!

E A/E E A/E

Well, my

E A/E E A/E

tem - p'ra - ture's ris - ing and my feet on the floor.
feel so good; — ev - 'ry - thing is sound - ing hot.
feel so good; — ev - 'ry - bod - y's get - tin' high.

E A/E E A/E

Twen - ty peo - ple knock - in' 'cause they're want - ing some more.
 Bet - ter take it eas - y, 'cause the place is on fire.
 Bet - ter take it eas - y, 'cause the place is on fire.

E A/E E A/E

Let me in, ba - by, I don't know what you've got. But you'd
 Been a hard day — and I don't know what to do.
 Been a hard day, — noth - in' went too good. Now I'm

E A/E E A/E

bet - ter take it eas - y. This — place is hot.
 Wait a min - ute, ba - by. It could hap - pen to you.
 gon - na re - lax, hon - ey. Ev - 'ry - bod - y should. —

E G

So glad — we made — it,






so glad - we made - it. You got - ta gim-me some






lov - in', gim-me some lov - in',

To Coda ☺







gim-me some lov - in' ev - er - y day.










E7 E A/E

Hey!

1 E A/E 2 E A/E D.S. al Coda

Well, I Well, I

CODA

E A/E

gim - me some lov - in,'

E A/E Repeat and Fade

gim - me some lov - in,'

GOD ONLY KNOWS

Words and Music by BRIAN WILSON
and TONY ASHER

Moderately (♩ = ½ ♩)

mp

1 E/G#

2 A/E B/F# C/G D/A Bm

(1.) I may not al - ways love you,
(2., D.S.) If you should ev - er leave me,

but long as there are stars a - bove you,
well, life would still go on, be - lieve me.

F#m B7/A

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E/B A6/C# E/B

you'll nev - er need to doubt it. I'll make you so
The world could show noth - ing to me, so what good would

F#9 A E/G#

sure a - bout it. } God on - ly knows what I'd be with - out
liv - ing do me? }

F#m7 To Coda 1 E N.C. 2 (♩ = ♩) N.C.

— you.

(♩ = ♩) G/D Em6

Oo, Oo,

(Do, do, do, do, do, do, do. Oo, Do, oo, do, do. Do, Oo, do, do,

(Ba, ba, ba, ba, ba, ba, ba, ba, ba.

do, do, do, do, do, do, do. Oo, Do, oo, do, do, do.)

Ba, ba, ba, ba, ba, ba, ba, ba, ba, ba, oo.)

And God on - ly knows what I'd be with - out you.

D.S. al Coda

CODA

E/G#

A

E/G#

God on - ly knows _____ what I'd be with - out _____

F#m7

E/G#

A

Repeat and Fade

you.
(God on - ly knows _____ what I'd be with - out _____

God on - ly knows _____
you.)

Optional Ending

E/G#

F#m7

E

_____ what I'd be with - out _____ you.

GOOD GOLLY MISS MOLLY

Words and Music by ROBERT BLACKWELL
and JOHN MARSCALCO

Moderate rock tempo

F7

mf

C7#5

F7

Good gol - ly Miss Mol - ly,

yeah, you sure_ like a ball. _ Well, good gol - ly Miss

Bb7

Mol - ly, yeah, you sure_ like a ball. _

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F7

When you're shak - in' and a -

C7 Bb7 F7

shout - in', can't you hear... your mom-ma call?

C7#5 F Bb7 F Bb7

Well, from the ear - ly, ear - ly morn-in' to the ear - ly, ear - ly night, when I
mom-ma, pop-pa told me, "Son, you'd bet-ter watch your step." What I

F no chord F no chord F

caught Miss Mol - ly rock - in' at the House of Blue Lights. Ooh! Good gol - ly Miss
knew a - bout Miss Mol - ly, got - ta watch my dad-dy my - self. Good gol - ly Miss

B♭7 F7

Mol - ly, yeah, you sure _ like a ball.
Mol - ly, yeah, you sure _ like a ball.

C7

When you're rock - in' and a - roll - in',
When you're shak - in' and a - shout - in',

B♭7 1 F7

can't you hear _ your mom - ma call?
can't you hear _ your mom - ma

C7#5 2 F7 E♭ F

Well, now call?

GOOD VIBRATIONS

Words and Music by BRIAN WILSON
and MIKE LOVE

Moderately fast (♩ = ♪♪)

I, _____ I love the col - or - ful clothes she wears _____
clos - er now. _____

and the way the sun - light plays up - on her hair. _____
Soft - ly smile; I know she must be kind. _____

I _____
When _____

Original key: E♭ minor. This edition has been transposed down one half-step to be more playable.

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C6

hear the sound of a gen - tle word on the
I look in her eyes she goes

Bb A







wind with that lifts her per - fume through the air...
with me to a blos - som world...

C7 F Bb/F F Bb/F

I'm think - in' of good vi - bra - tions.

F Bb/F F Bb/F F Bb/F

She's giv - in' me the ex - ci - ta - tions. Ooh
I'm bop pick - in' up

good vi - bra - tions, bop bop. Ex - ci - ta -
 good vi - bra - tions, She's giv - in' me the ex - ci - ta - tions.








Good, good, good, good - vi - bra - tions. _____
 - tions bop bop. Good - vi - bra - tions bop bop.
 I'm pick - in' up good vi - bra - tions. She' giv - in' me the








Good, good, good, good - vi - bra -
 ex - ci - ta - tions. I'm pick - in' up good vi - bra - tions.

1 A D/A A7 D/A Dm

tions. _____

tions, bop bop, Ex - ci - ta - tions. Close my eyes. _____

She's giv - in' me the ex - ci - ta - tions.

2 A D/A A7 D/A

tions. _____

She's some - how - tions bop bop. Ex - ci -

She's giv - in' me the ex - ci - ta - tions.

Em/A D/A A D/A Em/A D/A A D/A Em/A D/A

ta - tions. _____

mp

A D/A Em/A D/A A D/A Em/A D/A A D/A

Ah

Em/A D/A A D/A Am/D G/D

my my, what e - la - I don't know where, but she sends -
tion.

D G/D Am/E G/D D G/D

me there. My my, one sen - sa -

Em/A D/A A D/A Em/A D/A A7 D/A

Oh, my, my, what e - la - Ah, my, my, one...

Suddenly Slower

E F#m B7

p

E F#m

Got - ta keep — those lov - in' good vi - bra - tions a -

B7 E

hap - 'nin' with her. Got - ta keep — those lov - in' good

F#m B7 E

vi - bra - tions a - hap - 'nin' with her. Got - ta keep —

Vocal fades out - - -

F#m B7
 — those lov - in' good vi - bra - tions a - hap - 'nin' with her.

E F#m B7
 Ah.

Tempo I
 A D/A A7 D/A A D/A
 Good, good, good, good — vi - bra - tions. —
 Ooh I'm bop bop pick - in' up good vi - bra - tions. She's bop bop. giv - in' me the

A7 D/A G C/G G7 C/G

Good, good, good, good vi - bra -

ex - ci - ta - tions. Good tions bop good bop. Good vi - bra -

Good tions bop good bop. Good vi - bra -

G C/G G7 C/G N.C.

tions.

tions.

tions.

♭

F G

Na na na na na na na. Na na na na na ba ba

Na na na na na ba ba ba

(♭)




Do, do, do, do, do, do, do, do, Do, do, do, do,

na na na. Na na na na na na na na Na na na na na
 ba. Ba ba ba ba ba. ba. Da da da da da

(8vb).....










NC.

do, do, do, do,

na na na.
 da.

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Repeat and Fade  
 Optional Ending    

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

GREAT BALLS OF FIRE

Words and Music by OTIS BLACKWELL
and JACK HAMMER

Bright Rock

C no chord

You shake my nerves and you rat - tle my brain. _

Instrumental

mf

F7 no chord

Too much love drives a man in - sane. _

G7 no chord

You broke my will,

F7 no chord

but what a thrill.

C no chord

Good - ness gra - cious, great _ balls of fire!

gliss.

C

I laughed at love 'cause I thought it was fun - ny.

F7

You came a - long and you moved _

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me, hon-ey. I changed my mind, love's just fine. —

G7 F7

Good - ness gra - cious, great — balls of fire! } Kiss me, ba - by. Woo, —

Instrumental ends

C F7

it feels good. Hold me, ba - by.

C F7

{ Girl, just let me love you like a lov - er should. — } You're fine, —

I want to love you like a lov - er should. — }

G7

so kind, — I'm gon-na tell the world that you're mine, mine, mine, mine. —

I chew my nails and I twid-dle my thumb. I'm real ner-vous but it

sure is fun. — Come on, ba-by, you're driv-ing me cra-zy. Good-ness gra-cious, great

— balls of fire! Good-ness gra-cious, great — balls of fire!

A HARD DAY'S NIGHT

Words and Music by JOHN LENNON
and PAUL MCCARNEY

Moderately, with a beat

It's been a hard work day's all night and I've been
to get you

work - ing like a dog. It's been a hard day's night
mon - ey to buy you things. And it's worth it just to hear you say

I should be sleep - ing like a log. But when I
You're gon - na give me ev - 'ry - thing. So why I

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C **D**

get home to you I find the thing that you do will make me
love to come home 'Cause when I get you a - lone you know I'll

G **C9** **To Coda** **G** **G** **Bm**

feel al - right. You know I When I'm home
be O. K.

Em **Bm** **G**

ev - 'ry - thing seems to be al - right. When I'm home

Em **C** **D**

feel - ing you hold - ing me tight, tight, yeah, It's been a

Sheet music for a song in G major, featuring guitar chords and lyrics.

Chords: G, C(add9), G, F6, G, C(add9), G, F6, G, C, D, G, C9, G, D.

Lyrics:

hard day's night... and I've been work - ing like a
dog. It's been a hard day's night... I should be
sleep - ing like a log. But when I get home to you... I find the
thing that you do... will make me feel... al - right.

G C7 G F6 G
 So why I
 love to come home 'Cause when I get you a - lone you know I
 feel O K. When I'm home
 Bm

Detailed description: This is a musical score for guitar and piano. It consists of six systems of music. Each system has a guitar staff at the top with chord diagrams and a piano staff below it. The piano staff is divided into a right-hand (treble) and left-hand (bass) part. The lyrics are written below the piano staff. The chords are G, C7, G, F6, G, C7, G, F6, G, C, D, G, C9, G, and Bm. The melody is in the right hand of the piano, and the accompaniment is in the left hand. The tempo is not specified.

Em Bm G

ev - 'ry - thing seems to be al - right. When I'm home...

Em C D D.S. al Coda

feel - ing you hold - ing me tight, tight, yeah, It's been a

CODA G C9 G

You know I feel al - right, You know I

C(add9) F(add9) Repeat and Fade

feel al - right.

HEARTBREAK HOTEL

Words and Music by MAE BOREN AXTON,
TOMMY DURDEN and ELVIS PRESLEY

Moderate Shuffle (♩ = ♩♩)

N.C. E7 N.C. E7

Well, since my ba - by left me, well, I found a new place to dwell. Well, it's

N.C. E7 A7

down at the end of Lone - ly Street; that's Heart-break Ho - tel. I'll be, I'll be so lone-ly, ba - by.

B7 E

Well, I'm so lone - ly, I'll be so lone - ly I could die. Al -

§

E7

N.C.

E7

(D.S.) though it's al - ways crowd - ed, you still can find some room for
bell - hop's tears keep flow - ing and the desk - clerk's dressed in black. Well, they

N.C.

E7

bro - ken - heart - ed lov - ers to cry there in the gloom. You'll be so,
been so long on Lone - ly Street they'll nev - er, nev - er look back. It'll make you so,

A7

B7

To Coda

it'll make you so lone - ly, ba - by. It'll make you so lone - ly. Oh, they're so lone - ly they could
it'll make you so lone - ly, ba - by. Well, they're so lone - ly. Oh, they're so lone - ly they could

1

E

2

E

E7

die. Now the die. Well, now if your ba - by leaves you and you've
Instrumental solo

N.C.  N.C.

got a tale__ to tell, well, just take a walk__ down Lone - ly Street to



Heart - break Ho - tel where you will be, you will be so lone - ly, ba - by.



Well, you'll be lone - ly. You'll be so lone - ly__ you could die.



2  D.S. al Coda

Solo ends Al -



CODA   

die.



HOTEL CALIFORNIA

Words and Music by DON HENLEY,
GLENN FREY and DON FELDER

Moderate Rock

The piano score for the first four measures of "Hotel California" is written in 4/4 time with a key signature of two sharps (F# and C#). The tempo is marked "Moderate Rock". The first measure starts with a Bm chord and a mezzo-piano (mp) dynamic. The bass line features a sustained pedal point on the B note. The melody in the right hand consists of eighth and quarter notes. The second measure continues the melody and bass line. The third measure introduces an F#7 chord. The fourth measure concludes the phrase with a sustained bass line and a final chord.

mp

With pedal

Bm F#7

A E7

G D

Em7 F#7

1 2 Bm

Her On a dark des - ert
mind is Tif - fa - ny

mf

F#7

high - way,
twist - ed.

She got the cool wind in my hair,
Mer - ce - des bends,

A E7

warm_ smell of co - li - tas_ ris - ing up through the
She got a lot of pret - ty, pret - ty boys_ she calls

G

air. _____ Up a - head in the dis - tance,
friends. _____ How they dance in the court - yard;

D **Em7**

I saw a shim - mer - ing light. My head grew heav - y and my
 sweet sum - mer sweat. Some dance to re -

F#7

sight grew dim; I had to stop for the night.
 mem - ber; some dance to for - get.

Bm **F#7**

There she stood in the door - way; I heard the mis - sion bell.
 So I called up the cap - tain: "Please bring me my

A

wine." He said, And I was think - ing to my - self: this could be
 "We have - n't had that spir - it here since

E7 G

heav - en or this could be hell. Then she lit up a
 nine - teen six - ty - nine. And still those

D

can - dle, and she showed me the way.
 voic - es are call - ing from far a - way;

Em7

There were voic - es down the cor - ri - dor;
 wake you up in the mid - dle of the night

F#7

I thought I heard them say: —
 just to hear them say: —

G

“Wel - come — to the Ho - tel Cal - i - for -
 “Wel - come — to the Ho - tel Cal - i - for -

D F#7

nia
 nia
 Such a love - ly place, — (such a
 Such a love - ly place, — (such a

Bm

love - ly place) — such a love - ly face. —
 love - ly place) — such a love - ly face. — They

G D

Plen - ty of room — at the Ho - tel Cal - i - for - nia.
 liv - in' it up — at the Ho - tel Cal - i - for - nia.

Em7

An - y time of year, (an - y time of year) you can
What a nice sur - prise; (what a nice sur - prise) bring your

1 F#7 2 F#7

find it here." al - i - bis."

NC. Bm

Mir - rors on the ceil - ing,
Last thing I re - mem - ber, I was
Guitar Solo ad lib.

F#7 A

the pink cham - pagne on ice, and she said, "We are all just
run - ning for the door. I had to find the

pris - on - ers here of our own de - vice."
 pas - sage back to the place I was be - fore.

And in the mas - ter's cham - bers, they gath - ered for the
 "Re - lax," said the night man. "We are pro - grammed to re -

feast. ceive. They stab it with their steel - y knives, but they
 You can check out an - y time you like, but

just can't kill the beast.
 you can nev - er leave."

Optional Ending
 Bm
 Repeat ad lib. and Fade

HEY JUDE

Words and Music by JOHN LENNON
and PAUL MCCARTNEY

Slowly

F C

Hey Jude, _____ don't make it bad; take a
don't make it bad; take a

mf

C7 C7sus C7 F

sad song _____ and make it bet - ter. Re -
sad song _____ and make it bet - ter. Re -

B \flat F To Coda

mem - ber to let her in - to your heart; then you can start -
mem - ber to let her un - der your skin. then you be - gin -

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C7 F

to make it bet - ter. Hey

F C C7 C7sus C7

Jude, don't be a - fraid. You were made to go out and
Jude, don't let me down. You have found her, now go and

F Bb

get her. The min - ute you let her un - der your
get her. Re - mem - ber to let her in - to your

F C7 F

skin, then you be - gin to make it bet - ter.
heart; then you can start to make it bet - ter.

F7 B♭ B♭/A

And an - y - time you feel the pain, hey Jude, re - frain;
 So let it out and let it in. Hey Jude, be - gin;

Gm7 Gm7/F C7/E C7 F

— don't car - ry the world up - on your shoul - ders.
 — you're wait - ing for some one to per - form with...

F7 B♭ B♭/A

For well you know that it's a fool who plays it cool
 And don't you know that it's just you? Hey Jude, you'll do.

Gm7 Gm7/F C7/E C7

— by mak - ing his world a lit - tle cold -
 — The move - ment you need is on your shoul -

Chords: F, F7, C7

er. _____
der. _____

Da da da da da da da da da.

This system shows the first three measures of the song. The vocal line starts with a half note on 'er.' followed by a half note on 'der.' and then a series of eighth notes for 'Da da da da da da da da da.'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

1 2 D.S. al Coda

Hey _____ Hey Jude, _____

CODA C7

to make it bet -

This system contains two measures. The first measure is marked '1' and the second '2', with a 'D.S. al Coda' instruction. The vocal line sings 'Hey' followed by a half note and 'Hey Jude,' followed by a half note. The piano accompaniment continues with the same rhythmic pattern. The system ends with a 'CODA' section marked with a C7 chord, with the vocal line singing 'to make it bet -'.

Chords: F, F

ter, bet - ter, bet - ter, bet - ter, bet - ter, bet - ter, oh. Da da da

This system shows two measures. The vocal line sings 'ter, bet - ter, bet - ter, bet - ter, bet - ter, bet - ter, oh.' followed by a half note and 'Da da da'. The piano accompaniment continues with the same rhythmic pattern. The system ends with a repeat sign and a final F chord.

Chords: Eb, Bb, F

Repeat and Fade Optional Ending

da da da da, da da da da, hey Jude.

This system shows the final two measures of the song. The vocal line sings 'da da da da, da da da da, hey Jude.' The piano accompaniment continues with the same rhythmic pattern. The system ends with a 'Repeat and Fade' section and an 'Optional Ending' section, both marked with a final F chord.

HOUND DOG

Words and Music by JERRY LEIBER
and MIKE STOLLER

Moderate Shuffle (♩ = 7/8)

C

You ain't noth - in' but a Hound Dog... cry - in' all the

F7

time. You ain't noth - in' but a Hound Dog...

C

cry - in' all the time. Well you ain't

To Coda



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G7 F7 C

nev - er caught a rab - bit and you ain't no friend of mine.____

C

Well, they said you was high - classed,____ but, that was just a

F7

lie. Yeah, they said you was high - classed,____

C

but, that was just a lie. Yeah,____ you ain't

G7 F7 C

nev - er caught a rab - bit and you ain't no friend of mine.---

1.2. 3. D.S. al Coda

You ain't noth - in' but a You ain't noth - in' but a

Coda G7 F7

nev - er caught a rab - bit, and you ain't no friend of mine.---

C C7

I GOT YOU

(I Feel Good)

Words and Music by
JAMES BROWN

Moderately

Woh! I feel good. _____

I knew that I would _____ now.
Ah, sug - ar and spice. _____

I feel _____ good.
I feel _____ nice.

D7

G7

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D7

I knew that I would now. Ah, sug - ar and spice.

So good,
So nice,

A7 G7 1 D9

so good,
so nice,

To Coda

I got _ you.
I got _ you.

Woh!

2 D9

I feel nice...

no chord

G7

When I hold you _____ in my arms I

D7

know that I can do no wrong. _____ and

G7

A7

when I hold _____ you in _____ my arms my { love won't do you no harm. _____
love can't do me no harm. _____

D7

And I feel _____ nice. _____ Ah, sug - ar and spice.

G7

I feel ³ nice.

D7

Ah, sug - ar and spice. So nice,

A7 G7 1 D9

so nice, I got — you.

2 D9 D.S. al Coda

Woh! I feel good..

CODA

D9

So good, so good,

A7

G7 **D9**

'cause I got — you. So good,

A7 **G7** **D9**

so good, 'cause I got — you.

Hey!

rit.

I HEARD IT THROUGH THE GRAPEVINE

Words and Music by NORMAN J. WHITFIELD
and BARRETT STRONG

Moderately
N.C.

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked 'Moderately' and 'N.C.' (No Chords). The piano part features a steady bass line with chords in the right hand. The vocal melody enters in the second system. The lyrics are: 'Mm. I bet you're won-derin' how I knew ain't sup-posed to cry, of what you see, 'bout your plans tears I can't to make me blue, with some oth-er guy but these hold in-side. Los-in' you son, and none of what you hear. But I can't help.' The score includes guitar chord diagrams for Em, A/E, B, and A7.

Em A/E Em A/E Em

A/E Em

B A7

Mm. I bet you're won-derin' how I knew
ain't sup-posed to cry,
of what you see,

'bout your plans tears I can't to make me blue, with some oth-er guy
but these hold in-side. Los-in' you
son, and none of what you hear. But I can't help.

Em B A7

— you knew be - fore. Be-tween the two of us guys — you know I loved you more. —
 — would end my life you see, 'cause you mean — that much to me. —
 — but be con-fused. If it's true, — please tell me dear. —

C#m A7

— It took me by sur - prise — I must say — when I
 — You could have told — me your - self — that you
 — Do you plan — to let me go — for the o - ther

Em A7 Em A7 Em

found out yes - ter - day. — Don't you know that I heard — it through the grape - vine,
 loved — some - one else. — In - stead I heard — it through the grape - vine,
 guy you loved be - fore? — Don't you know that I heard — it through the grape - vine,

A Em

not much lon - ger would you be — mine. Oh, I heard —
 not much lon - ger would you be — mine. Oh, I heard —
 not much lon - ger would you be — mine. Oh, I heard —

A7 Em

— it through the grape - vine. Oh, — I'm I'm just
 — it through the grape - vine. Oh, And I'm I'm just
 — it through the grape - vine. Oh, — I'm I'm just

A7

a - bout to lose — my mind. — } Hon - ey, hon - ey, oh
 a - bout to lose — my mind. — } (I
 a - bout to lose — my mind. — }

Em

yeah.
 heard it through the grape - vine, not much lon - ger would you be mine, ba -

To Coda ⊕ 1 2

by.) { Ooh. — I know a man — Ooh.
 { Ooh. —
 { Yeah, —

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is one sharp (F#), indicating G major. The vocal line begins with a whole rest, followed by a half note G4. The piano accompaniment starts with a half note G2 in the bass and a half note G4 in the treble, moving to a half note A4 in the treble and a half note F#3 in the bass. The system concludes with a half note G4 in the vocal line and a half note G2 in the bass and a half note G4 in the treble in the piano accompaniment.

D.S. al Coda

The second system continues the musical score. The vocal line has a whole rest followed by a half note G4, then a half note A4, and finally a half note B4. The piano accompaniment consists of a half note G2 in the bass and a half note G4 in the treble, moving to a half note A4 in the treble and a half note F#3 in the bass. The system concludes with a half note G4 in the vocal line and a half note G2 in the bass and a half note G4 in the treble in the piano accompaniment.

Peo - ple say be - lieve half _

CODA

The third system is marked 'CODA' and begins with a Coda symbol. The vocal line starts with a half note G4, followed by a half note A4, then a half note B4, and finally a half note G4. The piano accompaniment consists of a half note G2 in the bass and a half note G4 in the treble, moving to a half note A4 in the treble and a half note F#3 in the bass. The system concludes with a half note G4 in the vocal line and a half note G2 in the bass and a half note G4 in the treble in the piano accompaniment.

— yeah, yeah, — yeah. I heard it through the grape-vine, not much

Repeat and Fade

The fourth system is marked 'Repeat and Fade'. The vocal line begins with a half note G4, followed by a half note A4, then a half note B4, and finally a half note G4. The piano accompaniment consists of a half note G2 in the bass and a half note G4 in the treble, moving to a half note A4 in the treble and a half note F#3 in the bass. The system concludes with a half note G4 in the vocal line and a half note G2 in the bass and a half note G4 in the treble in the piano accompaniment.

lon - ger would you be mine, ba - by. Yeah, _

I WANT TO HOLD YOUR HAND

Words and Music by JOHN LENNON
Moderately and PAUL McCARTNEY

Moderately

Oh yeah,

I'll please tell you some - thing I think you'll un - der - you'll let me be your

stand. man, When And I please say that some - thing.

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Em Bm C D

I want to hold your hand, —
you'll let me hold your hand, —

I want to hold your
Now let me hold your

G Em C D 1 G

hand, —
hand, —

I want to hold your hand.
I want to hold your hand. Oh, —

2 G Dm7 G

hand. And when I touch you I feel

more smoothly

C Am Dm7

hap - py — in - side. — It's such a

G C D C D
 feel - ing that my love I can't hide, I can't hide,

C D
 I can't hide!

G D
 Yeah, you got that some - thing
 Yeah, you got that some - thing
 as before

Em Bm G
 I think you'll un - der - stand. When I say that
 I think you'll un - der - stand. When I feel that

Detailed description: This is a musical score for a song in G major. It consists of three systems of music. Each system includes a vocal melody line (treble clef), a piano accompaniment (grand staff with treble and bass clefs), and guitar chord diagrams above the vocal line. The lyrics are: 'feel - ing that my love I can't hide, I can't hide, I can't hide! Yeah, you got that some - thing Yeah, you got that some - thing as before I think you'll un - der - stand. When I say that I think you'll un - der - stand. When I feel that'. The chords used are G, C, D, Em, and Bm. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

some - thing, / some - thing, / I want to hold your hand, ...

I want to hold your hand, ... I want to hold your

hand. I want to hold your hand, ...

I want to hold your hand, ...

Chord diagrams: D, Em, Bm, C, D, G, B7

Triplets: 3, 3, 3

IMAGINE

Words and Music by
JOHN LENNON

Slowly

mf

C **Cmaj7** **F** **C** **Cmaj7**

I-mag-ine there's no heav-en. ____

F **C** **Cmaj7** **F**

It's eas-y if you ____ try. ____ No hell ____ be-low us, _

C **Cmaj7** **F** **C** **Cmaj7**

____ a-bove us on-ly sky, _

F **C** **Cmaj7** **F**

Am/E Dm7 F/C G C/G
 I-mag-ine all the peo - ple liv - ing for to - day.

G7 C Cmaj7 F
 Ah. I-mag-ine there's no coun - tries, sions.

C Cmaj7 F
 It is - n't hard to do. I won - der if you can.

C Cmaj7 F
 Noth - ing to kill or die for, No need for greed, or hun - ger,

C Cmaj7 F

and no re - li - gion, too.
a broth - er - hood of man.

Am/E Dm7 F/C G C/G

I-mag - ine all the peo - ple liv - ing life in peace.
I-mag - ine all the peo - ple shar - ing all the world.

G7 F G

You, you may say I'm a

C E7 F G

dream - er, but I'm not the on - ly one.

C E7 F G

I hope some - day _____ you'll

C E7 F G

join us _____ and the world _____ will

C Cmaj7

be as one. _____ I - mag - ine no _____ pos - ses -

² F G C

and the world _____ will live as one. _____

rit.

IN THE MIDNIGHT HOUR

Words and Music by STEVE CROPPER
and WILSON PICKETT

Steady Rock

Chords: D^b, B^b, A^b, G^b, E^b, A^b, E^b, A^b, E^b, A^b, E^b, A^b, E^b, A^b, E^b, A^b, B^b

Lyrics:
I'm gon - na wait 'til the mid - night hour, that's when my
love comes tum - bl - ing down. I'm gon - na wait 'til the mid - night hour, when there's
no one else a - round. I'm gon - na take you, girl, and

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hold you, and do all the things I told you in the mid-night

hour. Yes, I am, oh yes, I am.

I'm gon - na wait 'til stars come out and see that

twin - kle in your eyes. I'm gon - na wait 'til the mid - night hour, that's when my

love be - gins to shine. — You'll be the on - ly girl I'll love, — and

real - ly love you so in the mid - night hour, oh yeah, in the mid - night

hour. I'm gon - na hour. I'm gon - na

wait 'til the mid - night hour. I'm gon - na wait 'til the mid - night hour.

Optional Ending

Repeat and Fade

rit.

JAILHOUSE ROCK

from SMOKEY JOE'S CAFE
Words and Music by JERRY LEIBER
and MIKE STOLLER

Moderately

The musical score is written for piano and voice. It begins with a piano introduction in B-flat major, 4/4 time, marked 'Moderately'. The piano part features a steady eighth-note bass line and a melody of chords in the right hand. The vocal melody enters in the second measure. The lyrics are: '1. The war - den threw a par - ty in the coun - ty jail. The pris - on band was there and they be - gan to wail. The band was jump - in' and the joint be -'. The score includes guitar chord diagrams for D7 and E-flat7. The piano part includes a double bar line with a repeat sign and a first ending bracket. The vocal part includes a double bar line with a repeat sign and a first ending bracket. The piano part includes a double bar line with a repeat sign and a first ending bracket.

D7 E \flat 7 D7 E \flat 7

1. The war - den threw a par - ty in the
2.-5. (See additional lyrics)

coun - ty jail. The pris - on band was there and they be -
gan to wail. The band was jump - in' and the joint be -

Chorus

gan to swing. — You should have heard those knocked - out jail - birds sing. Let's

rock! Ev - 'ry - bod - y let's rock!

To Coda

Ev - 'ry - bod - y in the whole cell block was danc -

1-3 4

- ing to the Jail - house Rock! - ing to the Jail - house

D.S. al Coda

CODA

Bb7

Rock!

bod - y in the whole cell

Repeat and Fade

D7 Bb7

block was danc - ing to the Jail - house Rock! Danc -

The musical score is written for piano and voice. It features a key signature of two flats (Bb and Eb) and a 4/4 time signature. The score includes a 'D.S. al Coda' instruction, a 'CODA' section, and a 'Repeat and Fade' section. Chord markings include Bb7, Ab7, Eb7, D7, and Eb7. The lyrics are: 'Rock!', 'bod - y in the whole cell', 'block was danc - ing to the Jail - house Rock!', and 'Danc -'.

Additional Lyrics

2. Spider Murphy played the tenor saxophone
 Little Joe was blowin' on the slide trombone.
 The drummer boy from Illinois went crash, boom, bang;
 The whole rhythm section was the Purple Gang.
(Chorus)

3. Number Forty-seven said to number Three:
 "You're the cutest jailbird I ever did see.
 I sure would be delighted with your company,
 Come on and do the Jailhouse Rock with me".
(Chorus)

4. The sad sack was a-sittin' on a block of stone,
 Way over in the comer weeping all alone.
 The warden said: "Hey, Buddy, don't you be no square,
 If you can't find a partner, use a wooden chair'!
(Chorus)

5. Shifty Henry said to Bugs: "For heaven's sake,
No one's lookin', now's our chance to make a break."
Bugsy turned to Shifty and he said: "Nix, nix;
I wanna stick around a while and get my kicks".
(Chorus)

OceanofPDF.com

JOHNNY B. GOODE

Words and Music by
CHUCK BERRY

F

Deep down in Lou-'si-an-a, close to New Or-leans, Way back up in the woods a-mong the
car-ry his gui-tar in a gun-ny sack, Go sit be-neath the tree by the
moth-er told him, "Some-day you will be a man And you will be the lead-er of a

F7 **Bb7**

ev-er greens; There stood an old cab-in made of earth and wood, Where
rail-road track; Ol' en-gineer in the train sit-tin' in the shade, in the
big old band; Man-y peo-ple com-in' from miles a-round, To

F **C7**

lived a coun-try boy named John-ny B. Goode, Who'd nev-er ev-er learned to read or
Strum-min' with the rhy-thm that the driv-ers made, The peo-ple pass-in' by, they would
hear you play your mu-sic till the sun goes down May-be some day your name 'll be in

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 write so well, But he could play a gui - tar just like a ring - in' a bell. Go! Go!

 stop and say A - say - in' Oh my, but that lit - tle coun - try boy could play.

 lights John - ny B. Goode to night.




 Go! John - ny! Go! Go! Go! John - ny! Go! Go!





 Go! John - ny! Go! Go! Go! John - ny! Go! Go!

12 
 3     

 John - ny B. Goode 2. He used to 3. His

mp

JUMP

Words and Music by EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH

Bright Rock

Chord diagrams and notation for the piano score of "Jump":

- System 1: Treble staff starts with a forte (f) dynamic. Chords: G/C, C, F/C, G/C, C, F/C.
- System 2: Treble staff. Chords: C/F, Gsus, G/C, C, F/C, G/C.
- System 3: Treble staff. Chords: C, F/C, C/F, Gsus, G/C, C.
- System 4: Treble staff. Chords: F/C, G/C, C, F/C, C/F, Gsus.

know, ba-by, just how you feel.

You got to roll with the punch-es to get to what's

real. Ah, can't you see me stand-ing here? I got my

back a- gainst the rec- ord ma- chine. I ain't the worst that you've seen.








Ah, can't you see what I mean?




Ah, might as well jump.








Might as well jump.
 Go a-head and jump.
 Go a-head and jump.
 Might as well jump.

To Coda









Go a-head and jump.

C/F Gsus G/C C F/C G/C

How old ____ are you? _ Who said that? ____ Ba-by, how _ you been? _

C F/C C/F Gsus G/C C

You say you don't know. ____ You won't

F/C G/C C F/C C/F Gsus D.S. al Coda

know _ un - til you be - gin. _ So can't you

CODA

G/C C F/C G/C C F/C

Go a-head and jump. _

Chord progression for the first system:

- C/F (30)
- Gsus (30)
- Bbm (40)
- Gb (40)
- Ab (40)
- Dbb (40)

Musical notation includes a vocal line with the instruction "Jump!" and a piano accompaniment.

Chord progression for the second system:

- Bbm (40)
- Gb (40)
- Ab (40)
- Dbb (40)
- Bbm (40)
- Gb (40)
- Ab (40)

Musical notation continues with piano accompaniment.

Chord progression for the third system:

- Dbb (40)
- Bbm (40)
- Gb (40)
- Ab (40)
- Dbb (40)

Musical notation continues with piano accompaniment.

Chord progression for the fourth system:

- G/C (30)
- C (30)
- G/C (30)
- F/C (30)
- G/C (30)
- C (30)
- G/C (30)

Musical notation continues with piano accompaniment.

Chord progression for the fifth system:

- F/C (30)
- G/F (40)
- F (40)
- G/F (40)
- F (40)
- G/F (40)
- F (40)
- G/F (40)

Musical notation continues with piano accompaniment.

First system of musical notation. The treble clef staff contains a sequence of eighth notes with chords F/Q, G, F/Q, G, F/Q, G, F/Q, G, and F/Q indicated above. The bass clef staff features a sustained bass line with a long slur spanning the first two measures.

Second system of musical notation. The treble clef staff contains a sequence of eighth notes with chords Gsus/Bb indicated above. The bass clef staff features a sustained bass line with a long slur spanning the first two measures.

Third system of musical notation. The treble clef staff contains a sequence of eighth notes with chords Gsus/A indicated above. The bass clef staff features a sustained bass line with a long slur spanning the first two measures.

Fourth system of musical notation. The treble clef staff contains a sequence of eighth notes with chords Gsus/Ab and C/G indicated above. The bass clef staff features a sustained bass line with a long slur spanning the first two measures.

Fifth system of musical notation. The treble clef staff contains a sequence of eighth notes with a chord Cs indicated above. The bass clef staff features a sustained bass line with a long slur spanning the first two measures.

First system of musical notation. The treble clef staff contains guitar chords: C/G, C, F/C, G/C, C, and F/C. The bass clef staff contains a single note, likely a bass line or pedal point.

Second system of musical notation. The treble clef staff contains guitar chords: C/F, Gsus, G/C, C, F/C, and G/C. The bass clef staff contains a single note, likely a bass line or pedal point.

Third system of musical notation. The treble clef staff contains guitar chords: C, F/C, C/F, Gsus, G/C, and C. The bass clef staff contains a single note, likely a bass line or pedal point.

Fourth system of musical notation. The treble clef staff contains guitar chords: F/C, G/C, C, F/C, C/F, and Gsus. The bass clef staff contains a single note, likely a bass line or pedal point.

LA BAMBA

By RITCHIE VALENS

Moderate Latin Rock beat

mf

N.C.

Pa - ra bai - lar la bam - ba. Pa - ra bai - lar la bam -

- ba se ne - ce - si - ta una po - ca de gra - cia.

Un - a po - ca de gra - cia para mí para tí y ar - ri - ba ar - ri -

- ba; ar - ri - ba ar - ri - ba por tí se re —

— por tí se re se re. Yo no soy mar - i -

ne - ro. Yo no soy mar - i - ne - ro, soy cap - i - tán; —

— yo no soy mar - i - ne - ro, soy cap - i - tán. — To Coda

Chords: C, F, G7

Bam - ba - bam - ba,

bam - ba - bam -

Chords: C, F, G7

- ba, bam - ba, bam - ba,

Chords: C, F, G7

bam - ba - bam... Pa - ra bai - lar la bam -

N.C. D.S. al Coda

CODA

Chords: C, F, G7

Bam - ba, bam - ba!

Optional Ending

Chord: C

Repeat and Fade